

Summer 2022

Issue 159



UPP JOURNAL

The official publication of United Photographic Postfolios

WWW.UPPOFGB.COM

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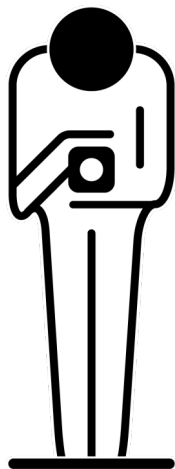
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Index



Contents	Page
President's View	4
The UPP Magazine	5-7
The Council is Always Forward Thinking	7
Le Colorado Provençal De Rustrel	8-10
A Life in Photography	11-15
Conference Programme	16-17
Meet the Lecturers	18-19
AGM Minutes 2021	20-23
120 Years of Photography	24-28
Exhibition Non Gold Images 2021	29-30
Making Money	31-32

The Editors Notes

Firstly to the members that have given me articles for this edition, thank you. Without you this Journal would not happen, but we cannot rest on our laurels as the beast still needs feeding. I am now looking forward to the Winter edition. With a change that is about to happen the Winter edition this year will be going back to copy edition so I am after articles of any kind to fill it. So please tell us about your summer adventures or your passions or anything else you feel maybe of interest.

Full help will be given and all layout will be done by the editor.

Again thank you all for your continued support and lets keep it rolling on.

Paul Hoffman EFIAP CPAGB BPE3*

The President's View



After the chaos of Covid, the ongoing trials of the economic situation and the conflict in Ukraine, it was great to be able to enjoy the celebrations of the Platinum Jubilee at the beginning of June. They were happy, spectacular and colourful with many high-lights - including the huge procession up the Mall, the images projected on to the façade of Buckingham Palace, and, of course, the Queen's tea-time meeting with Paddington Bear!

The members of Council, meanwhile, have been busy processing various changes for UPP. First, after lengthy debate the title of this magazine was changed – now the “UPP Journal”. The ZOOM Circles, introduced last year are flourishing, now 11 in number including specialist Circles for Infra-red and for

monochrome, and - another innovation for UPP - 2 Circles specifically for panels of pictures where there's still room for a few in Chris Hodgson's Circle Z9 (her email address is: “circlez9@uppofgb.com”).

A big change is to the venue for the AGM Convention this year. After the cancellation of the 2020 Convention things appeared to be back to normal, until a clash of bookings at Hillscourt (our confirmed booking was over-ridden) meant we had to move to a different venue after more than 25 years at Hillscourt. So, as previously emailed, and mentioned elsewhere in this magazine, the 2022 Convention will be held at Warwick Conferences (Radcliffe), part of the University of Warwick just outside Coventry. Facilities there are at least as good as at Hillscourt and thanks are due to Ray Grace and Ken Payne for carrying out a reconnoitre (Google “Warwick Conferences Radcliffe” or check out their web-site: warwick.ac.uk/services/conferences/spaces/Radcliffe).

The lecture features this year will be a presentation by my own Circle 71, the landscapes of award-winning Dr Eddy Hyde and a photographic journey of 43 years from the “Welsh Dragon”, Margaret Salisbury, which she has specially compiled for us. Margaret will be with us for the whole week-end and has also offered to give a few a 1:1 discussions on a distinctions panel.

The President's View

Also busy, as ever, have been the Circle Secretaries who are greatly valued and without whom there would be no Club: 24 Secretaries run 33 Circles which means there's some duplication: 5 have more than one Circle, and Ken Payne has no less than 6. A big thankyou to all, including Leo Rich, who took over Circle 36 temporarily from the late Ian Platt and has now been replaced by Dave Coates. Sadly we recently heard of the death of a former Secretary – Jim Marsden FRPS, EFIAP, APAGB who was Secretary of Circle 24 for a total of 24 years. Finally I must add a special mention of the dedication of Richard Poynter of Circle 11; although supposed to be retired, in 2021 he combined his other commitments with spending up to 6 days a week with his former job at Moorfields Hospital.

I hope to see many of you at Radcliffe.

Francis Ouvry LRPS

The UPP Magazine

By Francis Ouvry LRPS

In its 84 years the Club's magazine has seen many changes in format, frequency funding and function, and most recently a change of title.

The first edition of the magazine "The Little Man" (actually the magazine of PMPP) came out in 1938, though sadly we have no copy of that issue number 1. Some of the other early issue numbers appear to have been allocated to the wartime "official circulars" or lists of members which also are not in the archives. A design of a "Little Man", representing the little man (or person!) in photography, following the hobby on their own and not necessarily having access to a Club or other fellow workers, had been sketched some 4 years earlier: the Club took on this logo, and the magazine was given the "Little Man" title.

Designated the "Official Organ of the PMPP", the early editorials - "The Little Man speaks" - by an un-named editor were very formally signed off by "your obedient servant". Initially the magazine itself was a very basic typed document available to members contributing to a magazine fund at a cost of 6d, with no pictures, though issue number 6 in October 1940 did include a wood engraving of a Christmas illustration. Issue 7 wasn't then issued until the end of 1942, on war-time quality paper, now representing both PMPP and PPP. The specific charge was dropped the following year, incorporated into an increased annual subscription (5/-).

In Autumn 1945 the 2 constituent clubs had merged to form "UPP" and in June 1946 issue 17 of the magazine was of much higher quality, including a photograph on the front cover. The following edition included pictures inside, as well as advertisements. The magazine was

The UPP Magazine

produced quarterly for 2 years, but pressure on funds reduced the number to twice-yearly in 1948.

However, in 1949 a high quality, well-illustrated, 60 page issue appeared with, for the first time, colour on the front and rear pages, a tag-line of “the magazine that’s different”, and available for sale to the public at 1/-. It also included an open competition. It looked professional – and it was: incognito editor was Henry G. Russell, aka “Minicam”, deputy editor of “Good Photography” magazine. But the double editorship proved too time-consuming, and in 1951 Roland Jonas took over as editor (part of his 45 years on Council including 31 years as Treasurer). The UPP magazine reverted to being for members only and changed to an annual publication for the rest of the decade before changing again to twice-yearly.

In the 1960’s and early 70’s the format itself remained largely the same, though with 5 different editors (including one professional from a provincial newspaper), but with progressively less advertising there was a change back to annual issues and fewer pages.

However, in 1977 the “Little Man” finally succumbed to economic pressures and a completely different magazine appeared, home-produced on a Gestetner duplicating machine with a cardboard cover, A4 in size but folded in half to make 24 pages. Ian Platt was then the editor, followed by Ralph Couchman, but it was General Secretary Christine Jones (at that time not even a member of a UPP Circle!) and husband Roy who copied, stapled and prepared 400 magazines twice a year for 10 years – “hours of muscular effort and gallons of tea!”

By the end of the 1980’s Bill Armstrong was editor for a second term and increased advertising revenue meant the previous format and production could be reintroduced.

To kick off the new millennium, editor Walter Steiner included colour pictures in the body of the magazine for the first time. In 2007 Howard Fished introduced an A4 size format with a new sub-title of “The Newsletter”, though from winter 2010 under David Neal it went back to the original A5 and the sub-title “official journal”. By then the economic climate meant that advertising revenue had ceased.

Current editor, Paul Hoffman, introduced the concept of one of the 2 half-yearly editions consisting mainly of a catalogue of the most recent Exhibition, but the latest change, from the January 2022 edition, is that the title of the magazine is no longer the “Little Man” but the “UPP Journal” - “the official publication of UPP”.

The “little man” design has been kept for the logo but refined and standardised. He has survived a few challenges over the years which were on the basis that not only was he male (25% of the current members are female) but also that the design featuring a waist-level view-finder camera (very 1930’s) was out of date. Many women today wear trousers (actually and figuratively!), and giving the character an eye-level camera obscures the face – in any event many photographs today are taken on screens held at various angles and retaining the logo therefore reflects the 90+ year history of the Club.

The UPP Magazine

The current issue of the magazine is officially number 159, though some of the earlier numbering appears a little awry. Despite the lack of advertising revenue in the last few years the editors are to be congratulated for maintaining a well-produced magazine, full of interest and information with news, pictures, competition results and technical articles. Cumulatively (all extant issues are on the web-site) the magazines provide a history of the Club, reflecting changing tastes, attitudes and practices in photography over the last nearly 100 years.

[PS The editor is always looking for, and welcomes, articles for possible inclusion in the magazine.]

Francis Ouvry LRPS

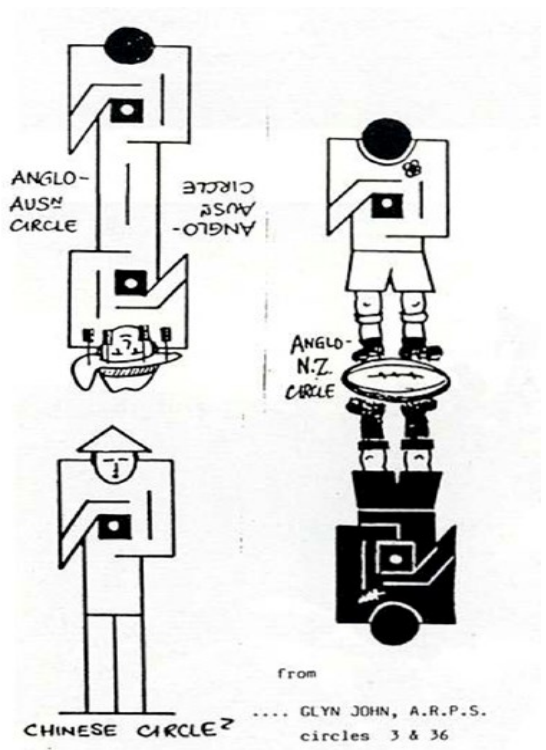
The Council is always forward thinking.

Greetings most honourable council may I suggest we take a serious look at these new UPP logos for another change to accommodate all out Chinese, New Zealand and Australian Member (if we still have any).



Cheers

Mad Ken





Le Colorado Provençal de Rustrel

By Janice Payne ARPS

At the beginning of 2022, I decided I would like to join one of the then, newly set up 'Zoom Circles' and chose 'Z9' which is one of two circles that were specifically set up for producing, showing, and discussing panels of work each month using Zoom. We have had a lot of fun learning from each other over the past few months, experimenting with different layouts of varying shapes and sizes, and subject matter. Thanks, and well done to Chris Hodgson for coming forward as a new Circle Secretary to take on this extra circle, there were too many of us to all be in Z8!

Whilst searching through some of my back catalogues for suitable images, I came across a set that had never really seen the light of day, and quickly set about re-processing some to produce a panel that I have included here as the title/header image, based on a postcard design which included a background and text.

These disused Ochre quarries are an interesting and photogenic place to visit if you find yourself in the Luberon, Provence region of Southern France. Look out for this area, near Roussillon, it is known by several names such as Colorado de Rustrel, the Provençal Colorado and French Colorado, likened to its counterpart in the United States, being complete with its own "Canyons and Sahara" One of the most impressive walks is the path leading to the fairy chimneys, rock formations similar to those found in Colorado and the most famous ones in Cappadocia, Turkey. There are several routes marked to follow, one of the longer ones that I followed took me around three hours to complete, including many stops to



take photos!

The open quarry, a bed of precious ochre, kept the families fed that exploited the quarry for over a century from 1871, when Jean Allemand set up the first ochre-washing works in the country. 25 different colours were produced on the site! From ivory through to brick red from when it was first set up, to the peak of its production, in 1929, with the last man to work this bed retiring in 1992. The ochre industry produced 40,000 ton of pigment, of which a considerable amount came from Rustrel.

Only one company, the “Société des Ochres de France”, still exploits the ochre at Gargas in the Apt region. “Progress” means that chemical colourings have tolled the death knell of ochre exploitation and turned the Provençal Colorado into a pleasant place to go for a walk with no nostalgia for the old days... It is now a site of amazing natural beauty created by man and nature.



It lies 12 miles (20km) away from Roussillon, at Rustrel, an extraordinary site made up of former open-air ochre quarries on the same seam as Roussillon and Bruoux. Colours range from white (limestone), green (clay) and ochre in every shade from blood red through orange to yellow. Specialists have counted between 17-25 different shades, depending on the zone.

Classified as ‘one of the most beautiful villages in France’, Roussillon is a stunning hilltop village of red and yellow houses on a unique site sculpted by water, wind, and man, with cliffs ranging in colour from nearly white, to gold, blood red and dark purple. Set against a rich green background of pines and oaks, Roussillon is a spectacle worth a special detour.

Roussillon sits on a ridge which is one of the world’s biggest deposits of ochre pigments. The Roussillon quarries were mined for ochre up till the 1960s. Now they are a fabulous, red-tinted landscape, like Mars with pine trees, and can be visited along the ochre path, the ‘Sentier des Ogres’.

These formations date back more than 200 million years when Provence was just a vast expanse of water. One hundred million years later, the limestone rock was covered with clay

and green sand. The start of a tropical climate in Provence completely changed the topography of the region: the sea withdrew, and torrential rains rinsed the sand, turning it into ochre sand. The ochre deposits began to be exploited in the 18th century and today's rock formations are the result of erosion and excavations over the years

Before the bulldozer arrived, the ochre was mined with picks and explosives. The mineral was then washed and became friable. It then ran in the water to decantation tanks through "valats" (streams) that held back the sand.

When the layer of ochre became thick enough, it was left to dry in the mistral winds and the sun. At the end of the summer, bricks of pure ochre were taken to the factory to be treated and ground.

Ochre is used in the building industry for colouring plaster and cement, decorative tiles, and roof tiles, etc. Industrial and artists' paints also contain ochre.

More surprisingly, ochre is found in cosmetic powders and pastes, rubber inner tubes and jam jar seals and even in the food industry, in sausage skins and cheese rind, etc.!



A Lifetime in Photography

by **Douglas Hands** ARPS

Don't worry, although it's a reasonably long life, I'll be moving at speed and maybe you won't be bored.

I started at about age ten when I spent every penny of my holiday pocket money on a Coronet camera and a film.

My parents objected, not only because I was now penniless and ice cream would have to come out of their meagre spending money, but because they realised something that I didn't. I would not be able to afford the developing and printing cost.

Fast forward a year. I'd muddled along and was by now understanding that I could do more if I developed and (contact) printed myself.

One day I was with my mother, on a bus, and I was explaining what I needed. It was way beyond our means.

Now imagine this! A man in front of us turned, butted in, and offered to give me all the gear that I needed. I had to go to his house to pick it up. Think about today. Would you allow an eleven-year-old to go alone to the house of a stranger to pick up an expensive gift?

I'm sure that the fellow is now deceased, as are all the people that you will meet in this tale, but I wish that he or his family knew that his kindness fuelled a passion that still burns after nigh on seventy years.

A home built enlarger (AP was a much more useful publication in those days and published the build instructions) , a school 'darkroom' which actually was a dank cellar with no real equipment. Also glossing over university and, oh joy, my first real darkroom we get to a holiday job which involved developing colour films.



Glossing over an Ilford Sportman

A Lifetime in Photography

My job was to strip the film from its backing paper or from its cassette, load it onto a rack and then load the rack onto a machine that moved the rack and film through the many chemical tanks needed for development. It was the C22 process if memory serves.

The job was done in total darkness – and I mean total. My other senses improved, and I always won the game in which other students tried to sneak into my workspace (through three light trap doors) without being detected. I won't dwell too long on the day when, while waiting for the time when I could switch on the light in order to clear up and replenish the potions I fell asleep and woke up, locked alone, in the factory. Lots of backing paper makes a reasonable bed!

Whizzing on once more we pass by Cardiff Camera Club where the first twitches of an interest in Natural History began. We also pass a Nikkormat and smashing it by falling through the floor of an ancient barn during my first ever paid assignment for the Welsh National Folk Museum at St. Fagans's.



Here is the picture that I was taking when I fell. Obviously the film was saved (and I got paid!)

We also pass several clubs in the Midlands and a long fallow period when I was trying to build a career and family.

I'll take a sentence to mention a business trip to Spain, with my wife, during which I photographed a Flamenco show with, by then, a Praktina. The fire was relit and led to a Minolta Autofocus.

Now we arrive at Tonbridge Camera Club (TCC), UPP, and some influential characters whose names you might recognise. We moved to the Tonbridge area in 1982 and one of the first people I met was Dr. Bill Burns Begg who was a member of TCC, UPP the RPS and was my GP.



We were both interested in golf and photography, I was new to the area and Bill introduced me to TCC and Crowborough Beacon Golf Club. A friendship developed that lasted until Bill died a few years back.

I spent several years serving my apprenticeship with TCC. Through the beginner's class with a backlit tree about which the judge said, "it's interesting that the author chose to place the tree right in the middle of the picture". I pondered that remark and learned the very valuable lesson that the judge was trying to teach me about composition. The important

A Lifetime in Photography

message of course was that the judge was being kind and helpful and one sometimes needed to read between the lines!

Through the intermediates with the first picture that I ever really 'saw' before pressing the button.

Into class one, with not much of an eye and struggling. I hadn't really found my niche. That would soon come, along with the next characters and UPP.

Bill was friendly with Kath and John Bull, who were also TCC and UPP

members. Apparently, Bill had seen John lying on the ground and being a doctor, stopped to ask about John's wellbeing." I'm fine", said John, "just photographing this spider"

Of course, it's well known that Kath was a very fine NH photographer and I was happy to be introduced to her and form a "fourball" with Kath, John and Bill.

So now I had been introduced to and very luckily accepted into a group of dedicated NH photographers and found a niche with an NH circle in UPP. The tiny germ that had entered my head back in Cardiff was nurtured and had blossomed into a full-grown obsession.

I, heaven knows how, won the Glenn Vase in my early days with UPP. Standards have moved on since then and I doubt that it would win these days.



A Lifetime in Photography

Shortly before Kath died, I became secretary of NHCC2 (now circle 46) and eventually moved it online which, in my opinion, makes life very much easier. Of course, we were always a 'slide' circle so the move to digital made the online switch very much simpler.

We move on though. I've lost a great deal of interest in competition and don't enter the TCC competitions anymore. I stick with UPP, not for the competition but for the very valuable comments from my expert fellow circle members. My interest has crystallised to Odonata and most of my UPP images are of that genre.

My interest now is twofold, showing people the wonders of nature through pictures and trying to add bits and pieces to the NH body of knowledge. For example, the picture below is rare and shows a most unusual event. A damsel threesome.



A Lifetime in Photography

I was also involved in the discovery, or rather rediscovery, of the Dainty Damsel, thought to be extinct in the UK. The picture below is nowhere near an acceptable technical standard but was, about 10 years ago, possibly the first 'dainty' picture taken in the UK for over 50 years.



Nowadays the species has spread around the area, and one sees, and indeed I've taken, much better pictures than this.

So that's it. A lifetime of photography. I still enjoy the thrill of the chase, the comradeship the challenge and the pictures and I'll continue as long as I can handle the camera.

As I said I'm the only person in this tale who is still alive and as I approach my own departure lounge I hope that, one day, I will figure in someone else's photographic biography.

Douglas Hands ARPS



United Photographic Postfolios of Great Britain

Notice is hereby given that the
2022 Annual General Meeting

Will take place on
Saturday 3rd September 2022

From 2.30pm

At

Radcliffe, University of Warwick

Scamen Road
Coventry
CV4 7SH

(Satnav will take you to Gibbet Hill Road. Follow the signs for Radcliffe)

Friday Evening at 8.30pm

An Evening with

Circle 71

Introduced by Andrew Nicoll

**An Audio Visual Presentation
of Circle Members' Images**

Programme of Events

Convention Programme — Saturday

- 9.45am Tea/coffee and biscuits
- 10.20am Informal Roll call
- 10.30am Lecture*
Dr Edward Hyde FRPS
I Can't See the Wood for the Trees
and Other Landscapes
- 12.30pm Lunch (pre-booking at Reception essential)
- 2.15pm The Peoples' Choice Voting Closes
- 2.30pm Annual General Meeting
- 3.00pm 2022 Gold Show
- 3.30pm Presentation of Awards
Followed by the raffle
- 4.15pm Conference Photograph
- 4.30pm Mid-afternoon Break—Tea/coffee and biscuits
- 5pm Lecture*
Margaret Salisbury—The Welsh Dragon
FRPS MFIAP FIPF AWPf AGPU APAGB FSIITP FSINW
The Dragon's Journey
- * *There will be a 10 minute comfort break midway through each lecture*
- 7.30 Dinner

Meet the Lecturers



Dr Edward A Hyde FRPS

Presentation

“I Can’t See the Wood for the Trees and Other Landscapes”

Biography:

Photography has captivated me since I was a small boy with a Kodak Brownie 127. I cannot claim to have any images from that period of any worth but by the time I was at University studying Chemistry in the late 70's the skills I was acquiring translated well to the darkroom and there are one or two images that have stood the test of time from this period. I have explored and enjoyed a wide variety of photographic genres and styles over the years and this broad appreciation helps me as a Judge with the Surrey Photographic Association. However, I always come back to landscape photography, and I never feel more alive than when I am outdoors, looking for the image, anticipating the moment when the magic might happen: the light, weather and landscape combine to create art in front of your eyes, and I am there to capture it.

I have been lucky enough to have had images commended in the Landscape Photographer of the Year competition 2 years in a row, the International Landscape Photographer of the Year competition, The Siena International Photography Awards, The Travel Photographer of the Year, British Photography Awards and The Epson Pano Awards and most recently the International Garden Photographer of the Year. I am a major contributor of images to local National Trust properties where I run workshops. I have also been widely published in magazines such as Outdoor Photographer.

In October 2021 I gained a Fellowship of the Royal Photographic Society (FRPS) in the Landscape category.

Eddie Hyde FRPS

Meet the Lecturers



Margaret Salisbury FRPS, MFIAP, FIPF, FSITP, FSINWP, AWPf, APAGB

Known as “The Welsh Dragon” because of her signature on her prints, Margaret’s love of photography began in capturing the Slate Landscapes of her native North Wales. Committed to printing her images in Monochrome she believes that a photograph is taken with a camera, but the image was made in the Darkroom, which changed to the “Light-room” when she took up the challenge of Digital photography.

As a Sponsored Lecturer for Fotospeed, she has enjoyed their support and friendship for more than twenty years and has been a familiar face seen on their stand at the annual Photography show in past years. She is still lecturing in all parts of the UK and occasionally abroad. Margaret is also the Co-ordinator for the Fotospeed Lecture Service and claims it is through this, that she has been able to make friends with people all over the UK.

Her first Fellowships were awarded for Monochrome Darkroom prints followed by Fellowships in Travel and Nature (landscape) Digital Prints given by SWPP (The Societies). An essay on Village Life Ghana was awarded an Irish Fellowship and Master Artist of FIAP. Most recent award “Associate of WPF” gained with Mono Digital Prints “Children of the World”.

These projects have resulted in One-woman Exhibitions and invitations to Lecture, Select Exhibitions and Judge in Britain, Europe, Gibraltar, Australia, New Zealand and Singapore. She has taken the challenge to publish many books including, Village Life Ghana, Tribal Life Ethiopia, Landscapes of New Zealand, Sea and Slate North Wales and Orangutans of Borneo.

Margaret believes that “aiming for Distinctions or Awards gives photographers an opportunity to work towards a goal and results in an improvement in their photography”. Her experience was gained Assessing Panels for the twenty years serving on the LRPS panel as Member and Chairman, she has served as Chairman of the Disabled Photographers’ Society Distinctions Panel and a Moderator on Open University Digital Imaging Course, which has led to her running workshops and helping, on a one-to-one basis, many photographers achieve their aim. Her latest project is running Workshops “Going for Distinctions” for the Fotospeed Academy.

Margaret is a member of the London Salon of Photography; she considers this to be her greatest accolade along with being awarded her MFIAP. She held the position of Chairman of the Salon for four years, being the first Woman Chairman in the Salon’s history. She is also holder of APAGB, a meritorious service award, Hon. Life President of Edinburgh Photographic Society and Hon life Member of the RPS, having been awarded a Fenton Medal. This was followed by a certificate acknowledging more than 20 years of service to the RPS.

AGM Minutes 2021

Minutes of the Annual General Meeting

Held at Hillscourt Conference Centre on 4th September 2021

Item 1 – Apologies for Absence

Apologies have been received from: John Bebbington, Pat Broad, Liz Boud, Paul Damen, Paul Hoffman, Adrian Smithson, Lynne Smithson, Phil Smith, Chris Philipson, Kate Jackson, Steve Ball, Gareth Parry, Hugh Milsom, Peter Knight, Mick Willis and Dave Venables

Item 2 – President’s Address

First of all, a particularly warm welcome to you all. After last year’s disappointments it’s great to be back and to be able to address a live audience. And to see the wonderful Exhibition downstairs which is largely down to Ken Payne and Ray Grace, our 2 hard-working Exhibition Secretaries (and Helen Heyes) who’ve had to overcome unprecedented complications.

It has been a difficult year or so and there have been many downs, but one notable success that has come out of the lockdown is the birth of the Zoom Circles. Ken Payne floated the idea towards end of 2020 and an article in the PAGB newsletter triggered enough interest to get the ball rolling, with Ken as Secretary of the first Circle. Two more Circles immediately followed, with Colin Westgate and Barbara Beauchamp as Secretaries. Z4, Z5 and Z6 quickly followed, all led by Ken, and last month Z5, the Infra-Red Circle, had become so popular it divided into two, with Ray Grace Secretary of Z7. Some existing members joined a Zoom Circle as a second Circle, but 36 new members were recruited – and two of those each won a major trophy in the Exhibition.

Zoom has also proved to be a successful alternative way of meeting for Council and for Circle Secretaries, combing cost-savings and convenience.

Sadly, we have lost some very prominent members during the year, outstanding in UPP, on Council and in the wider photographic world: Ian Platt, Barry Evans, John Bullen, and Anne Swearman.

On a brighter note we learnt that Peter Young, Secretary of Circle 10, has been awarded the J S Lancaster medal and Hon PAGB for his outstanding work for the PAGB, and Ian Whiston, Secretary of Circle 31/32 and Stationery Officer and our speaker last night, has gained the highest distinction for exhibition successes on the British circuit, the FBPE - only the second person in UPP to reach that distinction.

Apart from the Zoom Circles, we’ve had 3 changes among the Circle Secretaries: Leo Rich took over Circle 36 shortly before Ian Platt died, Andrew Nicoll took over from Liz Boud in Circle 71 and Jim Jenkins, already Secretary of Circle 12 added to his Circle the members of circle 72.

My term as President so far has been far what might have been expected, and I can’t understate the value of the help I’ve had from all those on Council: my supportive Vice President, Janice Payne; Ralph Bennett, who had to step down as General Secretary last December; Ray Grace who’s been my rock taking over again as General Secretary as well as continuing as Assistant Exhibition Secretary – a title which doesn’t adequately describe his contribution; Ken Payne, hard-working Exhibition Secretary as well as running now 6 Circles; innovative editor of “The Little Man”, Paul Hoffman; Liz Boud who was kept busy with the flood of new applicants; Colin Westgate in Publicity, always a great ambassador for the Club and another key player in the Zoom success; Barbara Beaumont, who added Secretaryship of Circle Z3 to her roving role on Council; and Arnold Phipps-Jones who has enthusiastically taken on the

AGM Minutes 2021

website.

My sincere thanks to all of those, and to the all the Circle Secretaries who are the backbone of the Club – and of course to you, the members, without whom there wouldn't be a Club.

Item 3 – Roll Call The following circles were represented:

C2/25 – 2, C3/14/74 – 1, C4/26 – 3, C5 – 4, C7/17/21 – 2, C9 – 3, C10 – 1, C11 – 3, C12/72 – 2, C29 – 7, C30 – 7, C31/32 – 1, C36 – 3, C45 – 1, C46 – 0, C52 – 2, C60 – 2, C61 – 2, C62 – 1, C64 – 2, C71 – 5, C73 – 6, C81 – 2, CZ1 – 2, CZ2 – 4, CZ3 – 5, CZ4 – 3, CZ5 – 2, CZ6 – 4, CZ7 – 3.

Item 4 – Approval of the Minutes of the 2020 Annual general Meeting.

The minutes of the 2020 AGM were approved. P

Proposal for acceptance: Barbara Beauchamp, seconded by Ken Payne, carried unanimously.

Item 5 – Matters Arising.

There were no matters arising.

Item 6 – Treasurer's Report

At 30th June 2021, the balance in the Bank was £8,588.45 after a surplus for 2020/21 of £351.55.

I had budgeted for a £100 deficit, with subscriptions set at 50% of normal, and expenditure estimated to be 50% less.

In the event, "The Little Man" cost an extra £200, and sundry expenditure was an extra £100, despite the SPA affiliation charge being waived – the Zoom registration (£115) was new and website expenses (£200) were higher.

Apart from those, what I hadn't budgeted for – and what a difference it made! – was the extra subscriptions from new members, particularly into the Zoom Circles. The budget was £2,300 – we received £2,808 (including overpayments to be carried forward of £178.50).

Next year's subscriptions

2021/22 will be back to normal, at least as far as the UPP subscription is concerned. So, sorry, but no more only 50%. I am proposing, however, no increase from the previous full subscription rate of £23.00. Alongside that the extra Circle charge agreed by Council will now be a flat £4.00 regardless of how many extra Circles. The result is a budget of £100 surplus.

Proposal for acceptance: Peter Pangbourne, seconded by Brian Davis, carried unanimously.

- a. Review of Annual Subscriptions. The Treasurer proposed that there should be no increase in annual subscriptions. Additionally, the subscription for additional circle membership would now be £4 regardless of how many circles a members belonged to.

Proposal for acceptance: Chrissie Hart, seconded by Jim Jenkins, carried unanimously.

- b. Appointment of Accounts Examiner. Graham Coldrick had acted as accounts examiner for this year's accounts and had indicated that he would be willing to do so again for the coming year.

Proposal for acceptance: Christine Langford, seconded by Brian Davis, carried unanimously.

AGM Minutes 2021

Item 7 – Election of Officers

The President advised the meeting that there were 2 vacancies on Council as the General Secretary and the Publicity Officer wished to stand down. There were no volunteers forthcoming. Both the General Secretary and the Publicity Officer said they would carry on until replacements were found.

The existing Council were re-elected en block.

Proposal for acceptance: Brian Davis, seconded by Nick Bodle, carried unanimously.

Subsequent to re-election the President advised the meeting that should there be potential volunteers who might consider moving to a specific appointment daunting, then joining Council as an ordinary member would be welcomed as there were vacancies and, if appropriate, it would also be possible to shadow an existing Council members for a period of time in order to gain familiarity with the working of Council and a particular post. Neither the General Secretary nor Publicity Officer appointments were particularly onerous.

Item 8 – Zoom Presentations

Since the start of the Covid crisis and national lockdown, camera clubs throughout the UK have stopped face-to-face meetings and, instead, make use of the Zoom utility to meet. This has proved to be a very successful alternative. Lockdowns have ceased but most clubs still do not yet meet face-to-face. From time to time, since the start of the Covid crisis and national lockdown, the Surrey Photographic Associate (SPA), through which the UPP is affiliated to the PAGB, has been inviting UPP to attend lectures and talks by those of their federation camera clubs that have offered the invitation. The national lockdowns had stopped but many clubs throughout the country still did not meet face-to-face and Zoom continues to be their primary source of meetings. Occasionally, there has been a small fee for attendance to offset the cost of the lecturer, usually in the range of £3 to £5, sometimes the talks have been offered free.

The General Secretary has passed these invitations on to the UPP members, and it was known that a number of our members have attended the lectures. Feedback from a few members has indicated that they have enjoyed the talks. It had occurred to the General Secretary that, since we now have a Zoom licence ourselves, it might be opportune to initiate our own Zoom lectures. A show of hands at the meeting indicated that a good proportion of the members would be interested in attending should such a thing be set up. The General Secretary was encouraged by the response and thought it was worthwhile pursuing the idea. This would be discussed in Council and, if found to be feasible, a lecture would be set up as a trial to gauge actual response. A question was asked from the floor whether there would be a fee or not. At this time that was not known but, it was possible that there may be a small fee, which would be dependent on the cost of the lecturer. Currently we hold a licence for 100 attendees, but it was known that this could be extended on a one-off basis.

Action: Council

AGM Minutes 2021

Item 9 – Any Other Business

The President proposed two new life memberships.

Colin Westgate FRPS, MFIAP, MPAGB, APAGB

Colin is currently Publicity Officer on Council and Secretary of Circles 29 and Zoom 2 as well as a member of Circles 30 and Z4. He has at various times also belonged to Circles 5, 10, 11, 63, 81, and A/A.

He joined UPP in August 1963, which makes him currently the longest-serving member of UPP. Within weeks of joining he re-started Circle 11 and served as Secretary for 16 years.

When he took early retirement in 1994, and started his Quest Photography business, he also joined Council as Publicity Officer for 2 years and took on that role again in 2011.

In 2002 he became Secretary of Circle 29, and in 2016 he re-started Circle 30. He handed over Secretaryship of that Circle in 2018 but then this year he formed and became Secretary of one of the new Zoom Circles, Z2.

Representing his various Circles, since 1968 he has won the Best Small Print award twice, the Roland Jonas Landscape trophy 3 times, the Circle Certificate 16 times and 22 Highly Commendeds.

He is an enthusiastic ambassador for UPP and has recruited many new members over the years. There is no one more deserving to be nominated for Life Membership.

Ray Grace ARPS, DPAGB

Ray hasn't been a member for quite so long, having joined UPP in 1994. He is currently a member of Circle 36 and until recently was in Circles 5 and 29, and previously has been in Circles 11, 19 and 21. He was also a founder member of Zoom Circle 5 which he has recently left to form, and become Circle Secretary of, Z7. Over the years, he has won numerous Circle Certificates and Highly Commendeds with his various Circles, the Leighton Herdson Trophy 3 times, Best Small Print twice, Best Large Print, Best Natural History Print, the Brian Davis Portrait Trophy and 3 times the Ralph Couchman Creative Trophy.

He joined Council in 2007 as Competition Secretary (slides), a post he still holds although now known as Assistant Competition Secretary which definitely understates his contribution. He was Webmaster from 2011 to 2013 and General Secretary from 2013 to 2017 taking over that role again in an emergency in 2020. With the help of Helen, he organises and sets up the Print Exhibition, including making prints of the PDI's, and produces printed Certificates as required. Particularly over the last almost 2 years, his tireless efforts and support, especially to me as President, cannot be over-stated: basically, if something needs to be done, Ray will do it, and he will be a very worthy recipient of Life Membership.

Life membership for both Colin and Ray was proposed by Francis, seconded by Janice Payne and carried unanimously.

There being no further business, the meeting was closed at 1510.

Item 10 – date of next Annual general Meeting

The date of the next meeting was set for 3rd Sep 2022

120 Years of Photography

by **Jenny Walton,**

member CZ3 Zoom circle and CZ8 Panel circle

I don't think it's exaggerating to say that these days almost everyone has access to a camera, even if it's just the one on their phone, and some of those are now very good. In 2021 88% of all adults in the UK had a smartphone of some sort, and that included 78% of the over 55s, a demographic that's very much present in the UPP Circles I've attended. In the 1890s and early 1900s, however, things couldn't be more different, yet this was when my family first became involved in photography. The pioneer was my maternal grandfather, and the circumstantial evidence I have for that claim, suggests he would have acquired his skills while Victoria was still on the throne.

Since then four generations of my family have been both professional and amateur photographers, clicking away to their hearts' content. Over best part of 120 years, my ancestors and descendants have worked their way from plate cameras to extreme macros and a drone mounted 360° camera, via jobs at Kodak, Harrow, weddings and a research establishment in Kent, not to mention a multi-generational passion for travel.

The story was well under way before 1906. I have that marker because it's when my grandparents, John Russell Dodds and Mabel Alma Magawley (aka Baba and Mamie) got married, and Mamie's dowry money went towards setting up their studio in Watford. Clearly, Baba had developed his skills beforehand - probably in the late 1890s - in order to be knowledgeable enough to be able to support a wife and family as a professional photographer by 1906.

If a cousin's memory serves us well, their studio was on St Albans Road, Watford, and in trying to verify this online, I discovered that there was indeed a 'postcard artists, photographers and publishers' business named J Russell at 179a St Albans Road. So, most likely them. I'm also told that the business thrived for quite some time producing high quality portraiture, and that they did excellent business taking pictures of, or for, young men who were off to the trenches in WW1,



Dodds Family 1912

So the family oral family history goes, the grandparents' business was undercut by a cheaper studio nearby, and so Mamie and Baba, and by then three young daughters moved to Dundee, where he worked for another family member who was an undertaker. Baba had a

120 Years of Photography

shock of white hair from youth, which apparently looked good leading a horse-drawn hearse, but he hated it. The family eventually moved back to Watford, and he spent the rest of his working life in the darkrooms at the massive Kodak, Harrow site.



Gladys Dodds, 1911 aged 6 months

Next come my parents, Gladys Dodds and Lewis Nicholson, who met and fell in love, while working at Kodak from the late 1920s up to the outbreak of WW2. Mum was a clerk, Dad was building a career as an accountant, but took advantage of the fact that employees were allowed to buy one good camera at a decent discount. It was used on holidays in Switzerland, Paris and Brussels as well as in the UK, before hostilities curtailed civilian travel. I have never seen any family wartime photos, so presume that you just couldn't get the film, though I have seen tiny prints from the late 1930s, of Place Louise in Brussels, and the Lauterbrunnen waterfall, at the foot of the Bernese Alps.

As a very little girl, I remember that camera. A set of bellows linked the lens to the section at the back where the film was exposed and then wound through. The camera folded up when not in use, so most likely it was Kodak No 2, Folding Autographic Brownie model or something very similar. I was surprised to discover recently (thanks Google!) that you can still get them for not much money from vintage camera vendors. But this was Dad's pride and joy, and I was certainly not allowed to have a go. Instead I was given a Box Brownie, which I found very frustrating. My pictures were small, grainy and did not look anything like the crisp mono's I saw in my grandparents home. I did, however, thoroughly enjoy the odd occasion when Dad blacked out one of our bedrooms to make a darkroom, and show me how pictures were developed and printed.

Fast forward and you find me a journalist on an engineering magazine, and my brother about to become a wedding photographer. One of my first jobs on Machinery Lloyd, was to select and crop the news photos sent in by PRs. That long ago nothing was digital. I would move a ruler or sheet of paper around on the image to see if it looked better with a bit trimmed off one or more of the sides, and then mark up the back using simple geometry, so that the block-maker knew what size we needed for hot metal printing.



Claire

I certainly learnt a lot about composition and levels that way. Even at the time I found it staggering that some big, wealthy companies wanting to promote their products and achievements would send in the very mediocre photos they did. Others were consistently good, so guess whose got used on the news pages? Lighting the turbines, machine tools, and other machinery in the photos that passed over my desk, would not necessarily have been

120 Years of Photography

easy, but later, when working in PR, I certainly used professional photographers who knew how to do so.

While that was going on in my life, my brother - Colin - had made friends with some wedding photographers in Wembley, north London. Quite soon he gave up his sales job in a pharmaceutical company, and with training embarked on a career as a professional photographer. There was much excitement in the family when he qualified as a licentiate of the British Association of Professional Photographers, proudly showing us all his portfolio.

After a comparatively short period in the weddings business, Colin was appointed as the site photographer for the Shell agricultural research establishment in Sittingbourne, Kent, and remained in that role for 18 years, until Shell closed the facility. The job was nothing if not varied. Much of the work was about recording the progress of scientific experiments and research programmes on the efficacy of different agricultural chemicals of interest. However there was also a highly enjoyable social side. This was often a matter of recording corporate events and retirement parties, as you invariably get in a big organisation. Directors' portraits were required for company literature and press releases, and on a couple of occasions there were trips abroad, to ensure that that Shell had the photos it needed of its exhibition stands.

Alongside the day job, Colin joined the crew of the nearby Sheppey Lifeboat, and was also a Coast Guard volunteer for a while. Needless to say, his professional skills were put to good use in both these roles, and new ones were added, like firing flares and helping the helicopter crew to winch up sea-goers from risky situations. With the closure of Shell's research centre, however, he turned from doing photography to teaching it, and eventually to teaching basic skills in the local prison.

Meantime I had moved from the UK to Trinidad & Tobago, and back, and from a rather clunky SLR camera to Super 8 film and on to bridge cameras for quite some years. These were great for travel because there was no 'faffing about' changing lenses and missing the action, and sometimes the fun. My first bridge camera was a Cannon, purchased for an adventure trip to Egypt and Israel, and which I wore out over about 10 years - yes, truly! After a brief flirtation with an APS - loved the idea of the wide panoramic shots, but hated the lack of sharpness that seemed unavoidable on the 35mm film - I finally went digital. Over a number of years, I indulged with an Olympus SP-5500UZ, before going Nikon and eventually mirrorless with my present camera a Fujifilm XT-3, which I love.

Continuing the family tradition, however, my younger daughter, Claire, married Glyn, who later became a keen travel photographer, and got hooked herself, though I was quite surprised as to the route that took her there, when we got talking about it.

In chatting over the preparation of this article Claire reminded me she had been interested in photography from the age of eight, and would have loved to get her hands on my Super 8 home movie camera. (She has it now, and has been digitising the family films in the past few years). She got a photography 'O' level aged 16, and following on from that had Instamatic point-and-shoot cameras for quite some years. The quantum leap to what we would all

120 Years of Photography

consider a 'proper camera' came about as a result of a Nile cruise the two of us took about 12 years ago. I was using my Olympus bridge camera at the time, while Claire, with her Instamatic, could immediately see the difference in quality of the outputs. Because of the intense sunlight, her photos were often over exposed whereas I had far more control over what I could do, and the result was better pictures.

So, Claire moved quickly on to her first bridge camera, and flummoxed by all the buttons, joined a free beginners class at Burslem College, near her home in the Midlands, to find out how to use it. The free course, was, as you'd suspect a taster for a full and paid-for programme and Claire and Glyn joined up. They soon found that firstly, a bridge camera did not do everything they wanted, and secondly that sharing the Nikon D3000 they'd bought on Ebay wasn't working. The solution was for each of them to buy the other half of another D3000 at the next Christmas, so they each had a camera.

Since then Claire has worked her way through a Nikon D5100, and is now happily settled on a Nikon D7500 full frame camera, which, she says: "Will last me 'til it wears out." That could take a while, however as she also enjoys an Insta360 ONE X2 which she uses with a drone and/or a three metre carbon fibre selfie stick.

In terms of further learning, Claire and Glyn looked around for a follow-on course without success. They then visited a number of local camera clubs, but for a while only found the ones that were all about competitions, where expertise and tips weren't shared with keen newcomers who might endanger the status quo.

Eventually they came across Willfield Camera Club in Stoke-on-Trent, liked it, and long to short Claire has been in the chair for seven or eight years, with Glyn as secretary. Speakers who've visited and who remain Claire's mentors include the Peak District professional natural history photographer Alex Hyde and fine art photographer and writer, Tony Worobiec. She is also a great admirer of Canadian Don Komarechka's macro and waterdrop work.

So, it looks like I have a long way to go to catch up with my daughter, as I'm currently most interested in photographing subjects with a political or humanitarian angle, despite a New Year resolution to produce 'something pretty' in 2022. But all in all, I very much enjoy being part of such a long family history in photography.



Red Lily Bugs



Flower Reflected in Waterdrops

120 Years of Photography

To finish I've chosen two of my photos, one for travel, although there is a humanitarian angle given China's lockdown and its appalling environmental situation, and the other making a social comment about the UK. The first is named a Smoggy, Foggy Day in Xi'an. (That's the city where you stay for trips to the terracotta warriors.) I couldn't get both the pixels and the dpi to match your spec so have gone for the dpi at 300. Hope that's OK.



Taken last November in London, near to the Oxo Tower, the second photo aims to show how Britain's diverse communities are somehow separate from the everyday white population. It's called Diversity through Glass.



Jenny Walton.

Exhibition Non-Golds 2021



C7.17.21 PHILIP WALL -
On the Banks of the Rhone



C10 BILL MARTINDALE -
Really



C10 RONALD HOUGH -
Having a Break



C10 ROGER HARRISON -
Ghost Ship in the Mist



C10 ANNETTE LORD -
Christmas Glow



C29 ADRIAN BOWD -
Waterfall Uig Woods



C10 ANDREW ROTHERY -
Cold Edge Farm



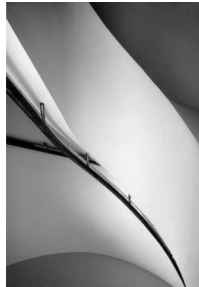
C29 JOHN FRANCIS LRPS -
Greenwich Moon



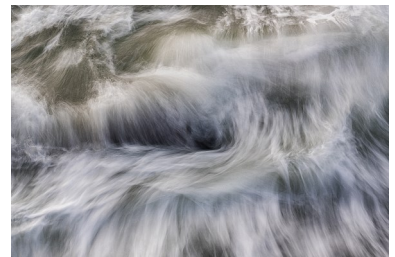
C45 SANDIE COX ARPS DPAGB -
Blackback Gorilla Resting



C29 RICHARD BURN LRPS CPAGB -
Dreaming of Luskentyre



C29 BARBARA BEACHAMP -
Stairway Detail

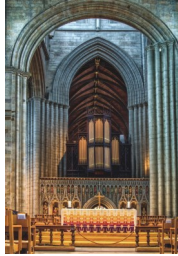


C30 PETER PANGBOURNE LRPS -
Sea Storm

Exhibition Non-Golds 2021



C7.17.21 JIM HAYDOCK -
Eryngium



C7.17.21 PAUL HOFFMAN
EFIAP CPAGB BPE3 Beverly
Organ and Altar



C29 KATE MERRIWEATHER CPAGB -
Mossy Glade



C7.17.21 MYRA BARR CPAGB -
It's Winter



C64 PATRICK JOHNSON -
Fast Round the Bend



C64 MICK JUPP -
Exeter Cathedral



C7.17.21 MIKE TAYLOR -
Sunday Morning Read



C30 JOHN MCDOWALL -
Sunrise at the Fishing Lake



C45 PHILLIP WATSON CPAGB -
Wasp on Window

Making Money

by **Douglas Hands** ARPS

Have you ever made any money from your photography? I know that many of us think about it but few actually do it. These days I don't try but that's not always been the case. Here are a couple of brief stories of my attempts.

I suppose that the first, and probably most successful, attempt was just before I went up to university. I had a cousin quite a lot older than I was. She was married and had produced a couple of children. I've always, even at that age, liked kids and they seem to like me. It seemed natural to take some pictures of her children for her.

She must have liked the pictures because she showed them to her neighbour. The neighbour also seemed to like them and asked if I would do some for her. I did and I was in business!

Requests for child portraits flooded in. Many I had to turn down because the only transport I had was my bike. I became quite fit cycling around the northern suburbs of Birmingham and Walsall taking and delivering pictures.

I came to learn that technical perfection wasn't the driver to my sales. It was the time I took with the kids getting them to 'perform' for me that really counted. I also presented the pictures nicely. Nothing expensive or fancy but better than handing over a fistful of enprints. Then the work began to change. A husband asked for pictures of his wife alone or, sometimes, the whole family together and that began to snowball too. Soon I had very much more work than I could cope with. The extra prints 'for Granny' were very lucrative.

I learned a couple of key lessons. The first about cleanliness in processing. As I was alone and working flat out, any time taken to remove dust spots or scratches with a brush (spotting as it was called) was out of the question. I had to work in a way that absolutely minimised spots and scratches. That lesson stood me in good stead with my later photographic efforts. Second was administration. Quite obviously I had to be able to quickly match the negative to the customer, especially for the reprints. Happily I worked it out early on before the business expanded and the volume increased.

I enjoyed that summer very much. As I said I have always liked kids and I can't deny that a few hours spent photographing them and their parents was a pleasant experience.

Then it ended! The day came when Professor Ellis expected me in Manchester to begin my studies. I fulfilled my last orders and off I went.

As a postscript you may have noticed that I didn't mention camera gear. All I owned at the time was a Praktina with 50mm and 100mm lenses. I had a flimsy tripod and a flashgun. That was it. Typically, my lighting was whatever window I could find and sometimes, rarely, bounced flash. I also had a few bulldog clips and could usually borrow a newspaper that made some sort of reflector. It didn't matter though. I did well and ended taking a reasonable amount of pocket money up to Manchester.

Now I've written too much and so have space for only one more. If the editor gets really desperate maybe there could be a sequel.

Making Money

I joined the University Photographic society and in my second year realised that there was money to be made in what was known as 'fresher's week'. You would think that the cream of British intelligence, going up to a Russell Group University, would be capable of reading the instructions – but not true. Upcoming students were told to bring three passport sized photos with them. I had noticed when I was a new boy that many students were scrambling around trying to get their passport pics and were having to pay high prices locally.

I persuaded some other members of the society to form a team that made a production line to do passport photos. The eventual volume surprised even us.

We had two people, sometimes three, taking the pictures, changing films, taking money and handing over the finished photos. The university had two well equipped darkrooms and we used both. One had two people developing films and the other had two people making the prints. It became a well-oiled machine and the money rolled in.

Everything was standardised. The same film every time. The same exposure every time, the same developer, developing time and temperature. The same print size, same print exposure, same printing paper and no dodging or burning. I don't remember the details, but we even had a procedure to expose four images onto one piece of paper and left it to the customer to cut them up. What could go wrong? Well, I know that you are ahead of me. Of course, something did.

Like all machines, they don't remain faultless. One of our photographers, every time he changed films, insisted on setting the camera to 1/1000 of a second and to f22. I have no idea why. It was his deeply ingrained habit.

Eventually the inevitable happened and, luckily for only one film, the settings didn't get returned to their proper values for the actual exposures. Also luckily, the error was spotted before the film went for development. A further slice of luck was that we were not using flash because, of course, it wouldn't have synchronised at one thousandth.

Our solution was to, and I remember the phrase well, 'boil the film in Promicrol for half a day'. In those days Promicrol was a well known speed enhancing 'fine grain' developer. I never actually worked out how many stops underexposed our film was (maybe seven or eight) but remarkably we were able to get prints from the output. They were truly appalling. So bad that, these days they would probably have won prizes! We offered the prints free to the customer with the offer of a reshoot. I was amazed at how many found the pictures acceptable and refused the reshoot.

That's it for this chapter. If there is ever a second, I'll mention developing thousands, maybe tens of thousands, of colour films. I'll mention smashing my camera and almost myself on an assignment and, probably finally, tell the tale of driving a car up a hill and scaring the life out of myself. What it has to do with making money from photography remains to be seen.

Circle Types & Secretaries

LARGE PRINT CIRCLES

2/25	Patrick Maloney
3/14/74	Ralph Bennett ARPS CPAGB
4/26	John Hackett
5	Nick Bodle
10	Peter Young CPAGB AFIAP APAGB
11	Richard Poynter
12	Jim Jenkins
36	David Coates ARPS, EFIAP/p, ESFIAP, MPAGB, HonPAGB
71	Andrew Nicoll
73	Paula Davies FRPS EFIAP/s EPSA

circle2/25@uppfogb.com
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circle5@uppfogb.com
circle10@uppfogb.com
circle11@uppfogb.com
circle12@uppfogb.com
circle36@uppfogb.com
circle71@uppfogb.com
circle73@uppfogb.com

SMALL PRINT CIRCLES

7/17/21	Colin Douglas ARPS AFIAP DPAGB BPE4
9	Dennis Apple
29	Colin Westgate FRPS MFIAP MPAGB APAGB
30	Janice Payne ARPS

circle7/17/21@uppfogb.com
circle9@uppfogb.com
circle29@uppfogb.com
circle30@uppfogb.com

PROJECTED IMAGE CIRCLES

31/32	Ian Whiston EFIAP/s DPAGB ABPE
45	Bob Crick, <i>Natural History</i>
46	Douglas Hands ARPS, <i>Natural History</i>

circle31/32@uppfogb.com
circle45@uppfogb.com
circle46@uppfogb.com

ONLINE CIRCLES

60	Paul Hoffman CPAGB, BPE3* EFIAP
61	Ken Payne
62	Ken Payne
64	Paul Hoffman CPAGB, BPE3* EFIAP
81	Paula Davies FRPS EFIAP/s EPSA

circle60@uppfogb.com
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circle62@uppfogb.com
circle64@uppfogb.com
circle81@uppfogb.com

AUDIO VISUAL CIRCLE

52	Val Johnston DPAGB
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circle52@uppfogb.com

ZOOM CIRCLES

Z1	Ken Payne
Z2	Colin Westgate FRPS MFIAP MPAGB APAGB
Z3	Barbara Beauchamp
Z4	Ken Payne
Z5	Ken Payne
Z6	Ken Payne
Z7	Ray Grace ARPS, DPAGB
Z8	Barbara Beauchamp
Z9	Christine Hodgson BA Hon (Photo) ARPS CPAGB
Z10	Arnold Phipps-Jones
Z11	Arnold Phipps-Jones

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